

THE ART AMATEUR

MARCH, 1901

VOL. 44—No. 4

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE



"THE REST." AFTER THE PAINTING BY LOBRICHON

THE COLLECTOR

A NOTABLE PRIVATE COLLECTION

BY MORRIS PHILLIPS

THOSE fan sticks upon which the famous living artists of the world have painted their typical or characteristic pictures, and which formed the most attractive feature of an early winter exhibition at the Lotos Club are not the only works of art possessed by their owner, the eminent member of the New York Bar—Mr. Alex. Blumenstiel. His home contains one of the choicest private collections of modern works to be seen in this city. The pictures occupy all of the wall space of two floors of a large and extra deep house with extension, and they overflow into the halls, into the library, into the dining-room on the main floor and into some of the upper apartments.

The collection embraces fine specimens of the modern schools of France, Germany, Holland, Belgium and the United States, and numbers probably about one hundred and fifty works, to count only the more important ones.

There is no catalogue—the collector seems to be too modest to prepare one. Among the foremost names represented are W. A. Bouguereau, by "Arcadia," one of the artist's early works and one of his best; Gérôme, by "A Mohammedan's Tomb in Algiers"; Rosa Bonheur, by "A Startled Deer." Jules Dupré contributes "A French Village"; Jules Breton, "Sunset at Courriers," the birth place of the painter. Robie, well along in years, but still at the top in painting flowers and still life, is also represented. There are as many as three Henners, two Corots; "Craw Fishing in the depths of the Forest," and "Nymphs Bathing"; the latter from the Morgan sale, of some years ago.

From the same collection came "Spanish Fortune Tellers," by Jules Worms. There are "Forest of Fontainebleau," by Diaz; "Going to Market," by Troyon; "The Passing Storm," by Cazin; "Evening," by Rousseau and "The Antiquary," from the easel of J. G. Vibert. The last named portrays the inevitable cardinal, clad in red, of course, examining closely a rare and ancient work.

There is no Verboeckhoven, but Charles Jacque, a greater sheep painter than the Flemish artist, is represented by a flock of sheep watering by a lakeside—a peaceful, beautiful scene, with such sheep as only a Jacque can draw and paint.

Striking features in the drawing-room extension are magnificent life-size, half-length portraits of the master and mistress of the house, by the Spanish portrait painter, Madrazo. These two canvases are hung on different panels of the room, surrounded by works which harmonize with them, the Madrazos being lighted by reflectors. Mrs. Blumenstiel's winsome, motherly face is finely drawn; the flesh tints are good, and the details of her décolleté costume are done with a master hand. The artist has been particularly successful in reproducing the noble head, the kindly, expressive eyes, and the strong, intellectual features of the eminent lawyer, his face, his white beard, his familiar and constantly worn eye glasses, and his shock of heavy, gray hair tumbled about in his careless way, affording the artist rare opportunity for producing a "speaking likeness." The immaculate white linen tie which always is part of the lawyer's otherwise rather careless costume is scarcely noticeable in the portrait, only a suggestion being shown, and this in shadow. It is one of the best portraits of men which have left Madrazo's easel.

All the frames in the house are subordinate; you don't see them, or, rather, you don't notice them, with the exception of that which encloses a full length nude, "Pandora," almost life size. This is by Jules Lefebvre, and is a Salon picture. It is a striking work, the flesh tints are uncommonly fine, and probably the picture required so

rich and heavy a frame to bring out its best points. Besides these briefly alluded to, the names recalled of other artists in the collection are such masters as Van Marcke, Von Bremen, Roybet, Courbet, Pasini, Toby Rosenthal, Ziem, Detaille, De Neuville, and others.

Not satisfied with having on his walls specimens in oils of Rosa Bonheur, this industrious, indefatigable collector, at the auction sale of the artist's works in Paris, after her death, secured, in one lot, a portfolio containing scores of her studies and sketches. They are all done in pencil, black pencil, on coarse paper, and they vary in size from four or five inches to two feet in length. Crude and unfinished are they—the claw of a tiger, the head of a donkey, a lion at bay, a rearing horse, a group of horses, etc. There are dozens of studies, more or less finished, that were used in planning the Horse Fair, which hung in Stewart's marble palace for many years, and which Mr. Vanderbilt purchased for \$70,000 at the sale of the Stewart collection and presented to the Metropolitan Museum of Art. Rosa Bonheur made numberless studies for the beautifully formed gray Normandy in the center of this picture, which is prancing on its hind legs, and upon which a groom, with up-raised, threatening whip, is seated.

Each one of these studies, down to the smallest scrap, bears the artist's autograph, either her full name or her initials, "R. B." It was not that she, herself, set any value on them, but while she was ill and not far from the end, her attendant caused her to sign these rough pieces of paper, which are now intensely interesting.

Next in interest to the pictures themselves are autograph letters written by the artists to the collector, which, being bound in a book prepared for the purpose, form a volume of no inconsiderable size, and which, in their way, are valuable. There are interesting letters on the subject of art and on other themes from Adolph Schreyer, known the world over for his spirited groups of Arabian horses and their white-robed riders; from Alma Tadema, from Robie, the world-known flower painter; Gérôme, Edward Detaille, Edwin A. Abbey, Ridgway Knight, Cazin, Jules Lefebvre and others.

Mr. Blumenstiel's works on art and the artists are not few in number. Besides these permanent books, he secures a catalogue of every notable sale of pictures which takes place, whether in New York, London, Paris, Chicago or Rome. Some of these bound catalogues are richly illustrated by process of engraving, by photography or photogravure. They are costly tomes, some of them, selling, at the time of the different auctions, for as much as three hundred and seventy-five francs (\$75.00) per volume. They are not mere catalogues for purchasers' use; with their illustrations and descriptive letter press, they have a value apart from the sales.

"A man finds time to do that which pleases him most." Notwithstanding his large law practice, Mr. Blumenstiel finds leisure to make a record of important art sales which occur in different parts of the world. He keeps a sort of ledger account with famous artists (a very large ledger it is), and he enters from the catalogue the title of each important work, the name of the artist and the amount each picture brings. This record is invaluable, and it will increase in value as time goes on. Thus this collector is not caught napping; you can not fool him with any fables as to the prices which certain pictures brought, whether it be a thumb-nail picture by Vibert, a Roman Bath by Alma Tadema, a portrait by Van Dyck, an historical work by Doré or a mammoth Kaulbach.

Mr. Blumenstiel is constantly adding to his fan blades. About four score were exhibited at the Lotos Club; the collection now numbers well on to a hundred.

Odd features of the collection are pictures painted on real cobwebs which present the same appearance viewed from either side. The owner does not regard these as works of value but, rather, as curiosities of art.

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MR. CHARLES T. COOK. FROM A PHOTOGRAPH BY DAVIS & SANFORD

MR. CHARLES T. COOK, vice-president of the house of Tiffany & Co., has been created an officer and received the decoration of the "National Legion of Honor." His connection with the house dates back to the panicky days of '47. Twenty of his fifty-three years' connection with the firm were spent largely in the registry and order purchasing departments of the house, where he accumulated much useful knowledge and valuable experience. Mr. Cook's active part in the general management of the business since May 1st, 1864, has brought him in touch with most of Tiffany & Co.'s patrons since the Civil War, and to his executive ability and untiring energies Mr. Tiffany attributes much of the success that has come to the house for many years past. This is the third decoration of the National Legion of Honor of France that has been conferred upon members of the house of Tiffany & Co. Mr. Charles L. Tiffany, the President of the company, was decorated in 1878, when he was sixty-six years old, and it is a coincidence that this decoration, coming to the Vice-President of the company twenty-two years later, finds him also in his sixty-sixth year. Mr. Edward C. Moore, the late managing Director of the Silver Works, was created a chevalier of the National Legion of Honor in 1889.

In addition to this distinction Tiffany & Co. were recently appointed Gold and Silversmiths to the Shah of Persia and have received the following Awards at the Paris Exposition, 1900:

A Grand Prix for Silverware, a grand Prix for Jewelry, a Grand Prix for Leatherwork, a Gold Medal for Printing, a Gold Medal for Paper and Stationery, a Gold Medal for American Pearls, a Silver Medal for Damas-

ceney, a Silver Medal for Hunting Outfits, and Seven Gold Medals, Eight Silver Medals and Two Bronze Medals to co-laborers employed by Tiffany & Co.

A Grand Prix has also been awarded to the Tiffany & Co. Collection of Gems, presented by Mr. J. Pierpont Morgan to the American Museum of Natural History, Central Park, New York.

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THE silver loving cup, presented to Henry Martyn Baird, Professor of Greek, by the Alumni Association of New York University was made by Messrs. Tiffany & Co. It is in the form of the old Amphora or wine bottle and stands 11½ inches high. The body of the cup is encircled with a band of Greek figures in bold relief; on the front of the cup is the seal of the University with a branch of laurel; on the back is the inscription, in the antique square lettering. A Greek treatment of the ivy leaf of friendship surrounds the top of the vase.

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THE trustees of the Museum of Fine Arts, Boston, have bought a large and important painting by Velasquez, "The Prince Balthazar Carlos and His Dwarf," a fine and characteristic example of the great Spanish master. It comes from the private collection of the Earl of Carlisle, in whose residence, Castle Howard, at York, England, it has hung for many years. The picture was bought through Mr. Knoedler, of New York, on the recommendation of William M. Chase, Frederic P. Vinton and other artists specially qualified to judge of the works of this master. The price is said to have been \$80,000. The work was painted soon after Velasquez returned to Madrid from his first visit to Italy, when the Prince Balthazar Carlos was almost, if not quite, three years old. The quaint baby figure of the Prince stands nearly in the middle of the canvas, clothed in a very dark green skirt and coat, embroidered with gold, with a white collar and a steel gorget over his chest, and a dull, faded crimson silk sash. The dwarf, turned somewhat toward the right of the composition in the lower left hand corner of the canvas, has in his right hand a huge silver rattle and the other hand grasps a red apple.



GREEK LOVING CUP. PRESENTED TO PROFESSOR HENRY MARTYN BAIRD



"AFTER THE STORM." FROM THE PAINTING BY VOLLON

SOME of the forthcoming exhibitions are a collection of Paintings and Etchings by Degas at the Durand-Ruel Galleries; one of Landscapes by Robert W. Van Boskerck at Knoedler's, one by Albert Sterner and Sir Seymour Hayden, of the Royal Society of Painter-Etchers of London, at Keppel's. As the Architectural League opens just as we go to press, we shall have to reserve our review of it until next month. We understand that the fine collection of Messonier Etchings which Mr. Schaus recently purchased, and which had been on exhibition during the early part of February at his Galleries, are to be sold "en bloc." It is to be hoped that one of our Museums may secure them.

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ONE of the attractions at the Kraushaar Galleries is a picture of Anton Vollen. It is called "After the Storm," and is an excellent example of his work. We give an illustration of it on this page, but as the chief charm of the work lies in its coloring, a black and white reproduction can convey but a slight idea of its merits.

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THE William T. Evans prize of \$300.00 was awarded to Mr. Edward H. Potthast at the American Water Color Society's Exhibition for "A Reverie," a subdued moonlight scene, showing a girl seated in a chair beside an open door way, through which streams the yellow glow of the interior illumination.

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THE famous tapestry case has been up again on an appeal, in which, being generally stated, the question was whether tapestries framed, hung against a wall and fastened at the corners of their tops by screws to the wall, should be considered as belonging to the house, being thus fixtures. It was a question between the tenant for life and the remainder man. Messrs. Duveen Brothers have won the case. The seven pieces in question were sold by them many years ago for £7,000 to Mrs. Gerard Leigh. They are worth perhaps double that price to-day, and the case is of the greatest interest to art dealers.

Duveen Brothers took up the matter entirely on their own shoulders and employed the best counsel, for it meant that if it went against them, it would have become almost impossible for them to sell any more tapestries in England. This is the reason, and it is a very simple one, that landlords would get possession of tapestries and the leaseholders would not buy such expensive works of art to lose them in the end. The firm took over the option on these tapestries two months ago, engaging themselves for all risks and the question of a lawsuit.

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MESSRS. J. O. WRIGHT & Co. have recently purchased the entire stock of the J. C. Buttre Co.'s engravings. These prints, over three hundred and twenty-five thousand in number, added to their own large stock, will give them nearly two million engraved portraits.

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OWING to his coming departure for Persia, where his brother is conducting important archeological excavations, Mr. Henri de Morgan will sell by auction in March his famous collection of Greek and Etruscan vases and other antiquities. At the same time Mr. Thomas B. Clarke will sell a collection of Chinese porcelains and curios recently obtained from eminent Chinese families ruined by the present war.

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THE Grenier Art Company will open their galleries to the public on March 11 and 12, when the charming portraits photographed in natural colors on silk and other fabrics, the invention of Mr. P. M. C. Grenier, late of Paris, will be shown. The work is the result of many years' experiment in Mr. Grenier's laboratory. The portraits are perfect reproductions in color and drawing, every detail of gowns and accessories being shown accurately, yet with great artistic skill. The aim of Mr. Grenier is to produce portraits that may be framed or used as panels for walls or in various ways in connection with interior decorations. The studios and galleries occupy the entire building. The reception-rooms, and

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luxurious dressing-rooms for patrons, together with the dainty operating-room, are in every way relieved from the bare and make-believe surroundings of photograph galleries. Alcoves and balconies are built in quaint places. Marble seats and mirrors are additions to the velvet-hung rooms, and stained-glass windows add to the effect. It is a genuine bit of Paris transplanted in New York. The workrooms are hung with delicate blue silk, and deeper blues are on the walls. In the panels of mirrors, on chairs and on tête-à-têtes, are satin and tapestry decorations, photographed in color. The tapestries and silks, wool and cotton goods, have the photographs dyed in colors as permanent as Gobelin tapestries. They are exceedingly decorative in many ways.

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THE latest print made by Messrs. Braun, Clement et Cie is shown on this page. It is from the painting "Mazeppa pursued by Wolves," by Horace Vernet. This picture was first exhibited at the opening of a gallery in the Museum of Avignon in 1826. As the Vernets had originally come from Avignon, Horace and his father had both been invited to attend. Each sent a picture, Carle Vernet's being "The Course des Barberi." In Avignon they were received with every honor; they were conducted to the home of their ancestors, where they inscribed their names on the door posts. After their return to Paris, they received from the citizens two sculptured silver urns bearing the designs of the pictures which they had sent to the Museum. The first canvas of the "Mazeppa" was injured by a saber cut in the studio of Vernet. He made a second one and both are at Avignon. Beneath them are the busts of Joseph Vernet by Brian, and that of Horace by Thorwaldsen.

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WHILE attention has been generally directed to the Albright gallery for the Pan-American Exposition, preparations have been in progress for a special exhibit in the Art Gallery of the Archaeology and Ethnology Building. A well-arranged hall for the purpose has been built, to contain maps, pictures and drawings relative to

Indian life and history, and to types of the primitive races inhabiting this continent. Many fine paintings have been promised, but some space remains. Owners or others having in care pictures suitable for this gallery can obtain an application blank by applying to the Bureau of Archaeology and Ethnology, Ellicott Square Building, Buffalo, N. Y.

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THE house in which John Ruskin was born, 54 Hunter street, near Great Coram street, London, has just had a tablet recording that fact affixed to it in the space between the two windows of the dining-room on the ground floor. The inscription runs as follows:

JOHN RUSKIN
Artist and Author
Born Here
B: 1819
D: 1900

The tablet has been put in place by the Society of Arts.

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REGARDING the altered arrangements of the New Gallery, London, a contemporary says: "It leads one to the conclusion that its future is rather to be connected with social gatherings than with art: the change is to be regretted. A gallery of such worthy record, within whose walls so many exhibitions of interest have been held in the past, where art, diverse in nature and degree but rarely uninteresting, has held sway, now offers as attractions the daily papers, a table for correspondence, and the use of the telephone. The directors further announce that a music and dancing license has been obtained, and that they are prepared "to occasionally let" the galleries. The decadence in dignity is great from the time when the New Gallery upheld its standard as the pioneer of a more vital art than could be expected from the effete productions of Burlington House, and the new era is inaugurated by an exhibition of the works of Sir W. B. Richmond, K.C.B., R.A., D.C.L.



"MAZEPPA PURSUED BY WOLVES." FROM THE PAINTING BY HORACE VERNET



MR. CLYDE FITCH is having his day. Four plays running simultaneously in New York attest his industry and his versatility. "Barbara Frietchie," at the Academy of Music; "The Climbers," at the Bijou; "Captain Jinks of the Horse Marines," at the Garrick, and "Lovers' Lane," at the Manhattan, are all different in style, and yet they have the same characteristics of apparent haste and insincerity. Experience and practice have not taught Mr. Fitch anything. To him playwriting is still a good joke, pecuniarily profitable, but not worth taking seriously. It is as if a professional artist should live and paint just as he used to do in his student years, never learning anything more, never trying to do anything better, never approaching any nearer to the ideals. The results in Mr. Fitch's case are superficial brightness and cleverness, and then disappointment.

In "Barbara Frietchie" he knew that he was safe in his *dénouement*. He could play upon the patriotic chord and be sure that the public would respond. The "old, gray head," and the Star Spangled Banner and the military parade would carry any sort of play. So he gives us any sort of play, whereas a conscientious dramatist would have endeavored to write a play worthy of the patriotic finale.

"The Climbers" begins just after a funeral, with all the actresses in mourning. Could anything be more depressing to the people who go to the theater for enjoyment? This funereal opening is taken from the French, and perhaps the Parisians thought it artistic. But if Mr. Fitch will study a somewhat similar scene in "Money" he will learn how a great playwright handles what may be called the comedy of death. The public refused to allow the lights to be put out during the confession scene at the Bijou, and if there were any way of expressing their opinion they would object equally to the mournful introduction.

The villain in "The Climbers" is willing to confess, but is so weak-eyed or tender-hearted that he can not look anybody in the face while he is acknowledging his guilt. It is arranged, therefore, that the lights shall be extinguished and that he shall talk in the dark. On the first night this arrangement was carried out literally in the front of the house as well as on the stage. The whole theater was left in total darkness. Did this add to the effect of the confession? On the contrary, the audience protested so unanimously that the scene fell as flat as the proverbial pancake.

Now, as a compromise, the theater is dimly lighted and a few lights glimmer on the stage. It has not occurred to Mr. Fitch that he can get the effect he desires by having the villain turn his back to the other characters or hide his face in his hands.

A dark scene is always doubtful.

"Captain Jinks of the Horse Marines" is heavily handicapped by its absurd title, which is taken from a music hall song that was popular thirty years ago. The only excuse for using it is that the hero is named Jinks; but so far as the action of the farce is concerned he is

not a Captain and has nothing to do with marines or horses. "Good title—will attract attention!" argues Mr. Fitch. "Bad title—it distracts attention and misleads the public!" is the critical verdict.

But the little play is very welcome, because it presents Miss Ethel Barrymore to excellent advantage, and because it revives happy memories of old New York, when the Brevoort House was the fashionable hotel, when grand opera was given at the Academy of Music, and women wore crinoline.

Miss Barrymore belongs to the aristocracy of the stage. Her grandfather was one of the best Irish comedians; her grandmother was distinguished both as actress and manageress; her mother was a talented member of the Fifth Avenue Theater company, and her father is a popular actor and dramatist. She is young, handsome and graceful, and she acts so naturally that most of the critics fall into the error of thinking that she is not acting at all—that she is simply being herself.

In "Captain Jinks" she is supposed to be a prima donna, just arrived from Europe. She does not sing; indeed, her voice seems more contralto than soprano. The slight and rather unpleasant story is that three men about town wager that they will win her, and that Jinks falls in love with her honestly, repudiates the ungentlemanly bet and makes her his wife. But nobody cares about the plot.

The two scenes are the Cunard Steamship Company's dock and a Brevoort House parlor, both capitally painted by Mr. E. G. Unitt. He has given a view of the Hoboken hills as they appeared in 1870 for the background of the dock picture, and he has taken the trouble to visit the Brevoort so as to have his interior architecture correct.

Although now considered downtown, the Brevoort House, where we used to foregather on Academy first nights and Belmont party nights, is well worth a visit. For years it was dominated by the epicurean genius of Sam. Ward, and the ghosts of his recipes for delicious dishes still haunt the place. The best table d'hôte dinner in the city is served there. But there is no crowding, while Martin's, with its conventional French dinner, only one block away, is jammed. The artist who paints the Brevoort, and the Washington Arch, and the embowered old houses on the Square will get a large price for the picture.

Mrs. Robert Osborn, the leading writer upon women's fashions, and in her own costumes a delightful exemplification of the latest styles, tells me that the costumes in "Captain Jinks" have started the report that crinoline is to be revived this Summer.

A mere man can know nothing of such matters, except that women always do as they like and are impervious to argument. But it appears to me that the sight of the crinoline actresses at the Garrick would deter women from putting themselves into cages. Miss Barrymore looks charming in a gigantic bustle; but she

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would look well in anything. The other actresses ought to make crinoline impossible.

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"Lovers' Lane," at the Manhattan, was originally written for Sol Smith Russell, who has retired on account of illness. As usual, Mr. Fitch's title is misleading. The lane is not shown in the play, and, although it is talked about, it is not for lovers. It leads from the minister's house to the church, and is so-called because the church is his only love until pretty Mary Larkin, of the Art Students' League, wakes up his slumbering heart.

Miss Larkin is wooed and won by a divorced man, and they come to the minister to be married. The divorced wife interferes, and the marriage is postponed. Then every playgoer foresees the inevitable ending. The divorced couple are reunited by their crippled child, and Miss Larkin marries the minister.

Not enough plot for a play? Perhaps not; but it is as much as Mr. Fitch ever invents. It is padded out with local color, children's games, church meeting disputes and country school jokes, and the public laugh at it and go to see it, which is all that any reasonable manager can desire.

Mr. D. Frank Dodge has painted a village street that is so crowded with houses and fences that it is no thoroughfare. For a Main-street, which is usually the widest in the village, he should have given himself more room. He has forgotten the backing for the door of the grocery store. The characters who enter the store seem to step down into an empty cellar. The door backing should represent a barrel or two heaped with the miscellaneous articles sold in such places.

The orchards in Autumn and Spring, by Mr. John H. Young, are beautiful pictures. The birds on the apple trees are changed between the Acts. But the set pieces and the backcloth should be changed, also. Nature does not mark the seasons on the trees only. The sky, the grasses, the entire view are differentiated.

According to rumor, the Manhattan Theater is to be torn down and replaced by an immense office-building. The success of "Lovers' Lane" is likely to postpone or prevent this innovation.

One of the incidents of the production is so creditable to the public and the press that it deserves to be recorded. In the cast is an actor who was sent to prison on the charge of beating a woman. This was his first appearance since his imprisonment. He had to impersonate a wicked, dissolute man, who sinned and repented, and he acted the part to the life. The audience listened to him without comment, and the critics made no allusions to his conviction. He was given a fair chance to redeem himself, and he made the most of it.

When we hear so much about "yellow journalism" it is fair to remember such instances of journalism that is pure white.

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Julia Marlowe is drawing such large houses at the Criterion Theater that her engagement has been prolonged to cover this and next season, and the new plays that she has contracted to produce will have to be brought out at matinees.

These are some of the results of being "a woman's actress." The women, and especially the young girls, love Miss Marlowe and will go to see her in any play. Where they go the men will go, also. Criticism is silenced by such exclamations as "O, isn't she just lovely!" She is—she certainly is.

Nevertheless, I must be allowed to say that "When Knighthood Was in Flower," dramatized by Mr. Paul Kester from Mr. Charles Major's novel, is about as poor a play as I have ever witnessed. It is literally without form and void.

The Princess Mary, of England, is supposed to elope

with her lover, Charles Brandon. They ride all night at top speed and arrive at Bristol the next morning. They are utterly exhausted with their rapid journey, and their fleet horses are foundered. But no sooner is all this explained than King Henry arrives in his royal robes and with his courtiers, spick and span. Now, how did they get to Bristol? There were no railroads and no automobiles. The King and his court could not travel as fast as the desperate elopers. Yet there they are, ready to take poor Mary back to London.

In the last Act the King of France dies. We hear the solemn chanting of the priests, the tolling of the bells. At this moment the Dauphin comes out of a secret passage and tries to make violent love to his mother-in-law, the widow of the dead King. The Dauphin or the dramatist must have been woefully ignorant of court ceremonials.

So, all through the play, probabilities and possibilities are ignored. Whoever contrived the scenes took it for granted that the public would not care a snap about the play if they could see Miss Marlowe—and they turn out to be quite right.

Unquestionably, Miss Marlowe is delightful. I am undecided whether to admire her most in her Princess costumes or in her boy's clothes; when she indulges in a pillow fight or when she makes love; in her apartment in Bridewell House or in the Palais des Tournelles. She may overact now and then; but no matter; she is a very beautiful and charming woman.

Still, she ought to have a better play.

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Maxine Elliott is another very beautiful and charming woman, and is just concluding a brilliant engagement, with her husband, Mr. N. C. Goodwin, at the Knickerbocker Theater, in "When We Were Twenty-one." I do not think much of this comedy; but it is very popular, because it has three effective characters—a middle-aged philanthropist for Mr. Goodwin; a boy of the period for Mr. Harry Woodruff, and a clever girl, who is engaged to the boy and marries the philanthropist, for Maxine Elliott.

There are only two scenes: a quaint, old-fashioned room, artistically designed and furnished, and the Corinthian Club, of London, where men and women meet without inquiries as to character and reputation—a type of club as yet unknown in New York.

Acting makes this comedy. Nothing could be more perfect than the gentle dignity of Mr. Goodwin, the boyish impetuosity of Mr. Woodruff and the maidenly cleverness of Miss Elliott. You can see them again and again and always find some new point or trait to please you.

Season after season we hear that Mr. Goodwin is going to play Shylock to the Portia of Miss Elliott, but that the production is postponed on account of their success in other plays. No doubt they are working up to some such enterprise. The "Nat" Goodwin of years ago has become the Mr. N. C. Goodwin of today, and his parts have grown more and more serious. This seems a pity, for Goodwin is a great low comedian. However, he takes Sir Henry Irving for his model in management, and I shall be no more surprised to see his Shylock than his Hamlet.

As a matter of business, it requires ten times the ability, energy, industry and downright hard work to play a comic character that it does to play a serious part. It is easier to make people cry than to make them laugh. We have many writers, but few humorists; many painters, but few caricaturists.

Mr. Goodwin told me at dinner the other day: "Never again will I go through the drudgery of low comedy and burlesque while the public will accept me in characters of a higher—and perhaps of the highest—order."

DRAWING FROM THE CAST

BY FRANK TOWNSEND HUTCHENS

(This series was begun in the January issue)



DRAWING FROM THE CAST. BY FRANK T. HUTCHENS

IN the previous articles much importance was given to simplicity of line and form and students were advised not to carry drawing too far, to see only the most important lines and broadest shadows and to let details take care of themselves.

In the drawing of Michael Angelo's Greek Slave, which is reproduced in this number of *THE ART AMATEUR*, it will be seen that a good deal of detail is suggested and that the drawing looks finished.

If the student will follow out the same method in looking for the half-tones that one does in putting in the bigger masses of shadow in the first hour's work, he will soon find that the drawing will begin to take a subtle form and that the detail will be suggested.

Draw things as you see them. For example, in drawing an eye or an ear draw the shadows that the eye and ear present and not mere lines that mean nothing and do not exist in the cast.

Look for the shape of the light as well as the shape of the shadow and throughout your work keep in mind the big, broad light and dark that falls on the cast.

Study the characteristic shape of each half-tone and do not be tempted to round and soften the edges too much. Notice the forms of the shadows about the neck and head in the "Slave" and you will perceive that each separate mass has a discernible shape that goes to make up the whole.

In beginning the drawing of a full length figure like the Slave do not forget that the first thing to think of is the long sweeping lines, the action of the figure, the proportions, the mass of shadow on the head underneath the arm and along the legs and base. A week's study, devoting entire mornings or afternoons to your work, is not too much time to give to a drawing from a full length figure. "Hasten slowly" is a very good motto, especially for the art student who would make a success of his work.

WINTER IN WATER-COLORS

ONE of the most beautiful things ever done by our best colorist, John Le Farge, is a little water color of a winter evening among the rocks at Newport. There is snow on the ground but it makes only a few irregular patches of white in a setting of rocks, trees and bright blue sky. These patches of white have a curious jewel-like look reminding one of pearls or opals, and are one of the many indications of an odd habit of the painter. He is a great collector of beautiful objects, whether natural or works of art. Among the rest, he has quite an extensive collection of precious stones and he has spent much time painting with the greatest care rubies, pearls, sapphires, Japanese lacquers inlaid with jade and nacre and similar objects. Much of his mastery of color comes we believe from this habit and his success in giving the gem like quality of snow when surrounded by more richly colored objects certainly does. This is one of many instances which might be adduced to prove that if one wants to paint landscape well, he had better begin with still-life.

Winter scenes are, in fact, apt to be very like still-life studies. The sky is mostly overcast and the light diffused. There is little animation except in stormy weather when most people prefer to stay in doors rather than go out to study landscape. And there is less texture of foliage to render them in summer and forms are permanent and strictly defined. In winter, too buildings and everything that adds a human inter-

est to the scene, are much more important in the landscape than in Summer when we can very well do without them.

For this and other reasons, it is to make a useless sacrifice of one's comfort to go out on a cold, stormy day to sketch in water colors which freeze on the paper and scale off, to try to draw with numbed fingers and come home with nothing more than a few rough notes which might just as well be made quickly in the course of a walk with crayon or pastels. If you work in water colors during the winter, work indoors and, if you wish to do landscape draw whatever you can see through your window. One of the faults of our artists is that they pay too much attention to the subject, too little to their presentation of it. Rembrandt's landscapes are views from his own or his friends' houses; the great French landscapists of the century just closed hardly stirred from the environs of the one small village to which they were so wedded that they have become known as the Barbizon school. If you live in the country, you can always see something interesting from your windows; if in town you can arrange to run out for a few days at a time to some suitable country place.

Let us suppose, then, that you have your table with drawing board, stretched paper, glasses for water, color box and all necessities in a comfortable room with a good large window, of plate glass if possible, giving on an interesting country. You may make a whole series of studies of this one view, enough to keep you busy all winter. There are the changes of morning, noon and evening; the different effects of weather, rain, snow, hoar-frost, thaw, in each of which the scene presents new aspects, awakens new sentiments. In each, it ought to be treated in a different manner. A passing effect of storm or of sunset must be caught quickly putting on the colors at once of the full strength required, precisely as if painting in oils. On the other hand there will be spells of calm and clear weather in which you can work for several days at a time, at the same hour every day on the one drawing. These spells should be utilized in making careful and correct studies. Drawings in India ink or in Sepia can be done in the same manner on cloudy days; and the opportunity to study branch drawing especially should never be missed. We know an artist who has spent a whole week in drawing a single elm tree as seen from his bedroom window. When, in this way, you have studied the one view in all its moods and phases, you need only change your room in all probability, to find something quite different.

There is an important advantage in thus working indoors; that is your picture, which you are at work upon will be seen by you in nearly the same light as that in which it will be hung. It is considerably more difficult to work in the open air than indoors because colors that look pale in the open light of day are seen to be dull and heavy when the work is brought into the house. Again the colors of surrounding objects affect those which you place upon your paper much more when working in the open than when working within doors. Then there are the possibilities of modifying your light and of keeping it practically unchanged for a considerable time. Everything, in fact, is in favor of the stay-at-home artist in winter. Still we would not discourage a man who has acquired some facility if he desires to brave discomfort and work out of doors. The exercise and the fresh air are always worth having; and there are effects which will not come to one at his fireside, he must go out to find them. The difference, however, is mainly one of sentiment. We recognize the remote, seldom visited place and prize the picture on that account. But, to the true artist it is always better to paint a good picture of a village street like Cazin or Corot than to paint the summit of the Himalayas coarsely and ineffectively like Verestschagin.

SNOW SCENES IN OIL-PAINTING

As to the painter of figures and interiors all landscape scenes are monotonous, so to one who has been painting summer scenes with their charms of varied color and vegetation, winter offers few attractions. Snow scenes, only, have an acknowledged charm for everybody. They seem extremely easy to the beginner. He has, he thinks, no more to do than to spread a mass of white paint over his canvas or, at most, to model it with a little blade into something like the forms of the landscape. But he soon finds, to his disgust, that the beauty of a snow scene is a very subtle kind of beauty and that he has to look very carefully to the color and values and pay extreme attention to the drawing.

On the latter point it will be proper for the beginner to read what Ruskin has to say on the drawing of the snow forms on the Alps and to remember that every hill, and, for that matter, every house roof under snow is an Alp in miniature. The curves of snow except when it falls through perfectly still air on a perfectly level surface are the subtlest of any after those of the human body. They express a great deal, something of the form and nature of the ground beneath them, something of the force of the wind, something of the degree of congelation of the snow itself. And every hour writes its history upon the surface of the snow which becomes pitted with little hollows and covered with a hard shiny crust which sinks down and breaks as the softer snow beneath melts away. The curves due to the action of the wind in drifting are the most beautiful of snow forms and the hardest to draw. The snow is massed up against or behind every irregularity so that the ground forms remain apparent but softened as the layer of fat next the skin softens the forms of the muscles. It is very difficult to render this in the right degree. It requires, in sketching, a sure hand and eye and a sweeping brush. With this delicacy of form there goes also a surprising delicacy of color and of values. Hence it is that the beginner should in this case, as in others choose the least beautiful effects, these being always the easiest to render.

We would have the beginner, therefore, choose a gray day and a bit of ordinary hilly country with a road over which wagons have passed, some tall rocks the sides of which are free of snow and some trees, a few evergreens and other trees with dead leaves still hanging to them. In short, we would have him rely as little as possible on his ability to paint snow and would have him select a scene in which other elements are important, and that for the reason already given, that snow instead of being the easiest is the most difficult element of the landscape. In such a scene as we have described he has spots of more positive color, browns and reds of dead leaves, dark greens of the pines or cedars, grays of the rocks breaking through the snow and the dark earth of the rutted roadway. And these will help him with the snow itself, for it will be comparatively easy to get it to look white and pure in the neighborhood of those spots of darker and more positive color.

The notion of the whiteness of snow is one of those general notions, true in their way but false when applied in particular cases, which every art student has to rid himself of. We gain, early in life, a stock of these general notions and are highly surprised, when we come to paint, to find that they are hardly ever in exact accordance with facts. To paint the whites of snow you must use other colors than white. Frequently the snow will be darker and more discolored than the sky. And it always reflects more or less of the color of the sky, so that it is sometimes, in shadow, a pure Cobalt, sometimes a neutral gray compounded of black and white.

Its colors in the light depend a good deal upon distance and the time of day. What at midday is a cold bluish white will become at evening a delightful pale orange or pale rose. It also reflects sensibly the color of neighboring objects.

Artists who have made a specialty of painting snow have almost always selected some particular class of subjects. Mr. Twachtman, for instance, almost invariably selects broken ground and cloudy weather as we have recommended above. He seldom attempts to render the delicacy of a fresh fall of snow, preferring, as a rule, to wait a day or two until the snow has begun to sink down between the rocks and to melt from the higher points. But he points with great attention to values and can convey the impression of a landscape completely covered with snow as well as anybody. Some of Claude Monet's most remarkable paintings, those of Amiens Cathedral, for instance, and in the celebrated "Haystack" series are snow effects. Monet gives little attention to anything but color, but attends so closely to that that values and form follow of themselves. The man who has come nearest to rendering the texture and forms of fresh snow is Mr. Walter L. Palmer, whose winter scenes have for some years past been among the most enjoyable things in our exhibitions. There is some little suspicion of photographic accuracy about them, but they are exquisite in their freshness, crispness and purity. We believe that he banishes black altogether from his palette and that his very refined grays are compounded of cobalt, pale yellows and rose added with the necessary dose of white.

As for handling, Mr. Palmer's is dainty, accurate but a trifle laborious, Monet's, as is usual with him, very loose, each touch of color being only a touch or patch of color of no special shape, the forms being given by the assemblage of these touches. He could paint with a lot of colored wafers. Twachtman comes somewhere between these two. He is more attentive to the minutiae of form than Monet but much less so than Palmer.

We would commend to the student who is ambitious of becoming a painter of snow scenes to make as thorough a study as possible of these three masters.

THE ART OF ILLUMINATING

WHEN man first discovered how to convey his thoughts to others by writing he must have felt the want of some means of embellishing his work, and so the art of illuminating was begun. The earliest work known is the Egyptian Papyrus, containing portions of the Ritual, or "Book of the Dead," which is ornamented with many drawings and colored pictures. Excepting the above no other manuscripts of antiquity were, strictly speaking, illuminated. The Greek and Roman manuscripts of the first Century that have been preserved to the present day were only written. The oldest illuminated manuscripts of which there are two of the Fourth Century the Virgil of the Vatican and The Dioscorides of Vienna. These are ornamented in the Byzantine style with vignettes. The use of gold and silver letters is supposed to have been derived from Egypt, but there are no records to show that this was so. The first mention of the use of gold and silver was as early as the Seventh Century. The oldest manuscript known in this style is the Codex Argenteus of Ulfilas 360 A. D. Through the middle ages when literature was only produced in the form of manuscripts this art was of the greatest importance, and was highly developed. In the different epochs of that period it was marked by great diversities of style, and appears to have received no less attention than any of the fine arts. But when printing superseded written books, illuminating languished and finally became extinct. This beauti-

ful art has again been brought into notice, and much has been produced that might compare with that of the Medieval period.

We will now describe the tools, materials and process necessary for this art. Sable brushes, No. 00, No. 1 and No. 5, Camel Hair Pencils (six assorted sizes), a pair of Compasses, Crow Quill Pens, and Gillott's Pens 303, a T Square, Drawing Pins, Drawing Board, Three Curves, Two Agate Burnishers (one flat and one pointed), a small, soft Sponge for dampening, a Tracing Paper and Point, an Eraser Knife, and piece of India Rubber. The materials consist of card board, paper and vellum. The vellum is the most suitable for the purpose. Whatman's Hot Pressed Drawing Paper, Bristol Board three sheets thick, or other papers may be used, but vellum is preferable. When choosing any other kind of paper than the above remember that the principal things you must look for in it are firmness, thickness and an even surface. The true vellum, prepared from the skin of the kid, will only be required for very choice work.

The colors used for illuminating are water-colors and are purchased either in tubes, pans or half pans. The pan-colors are the most economical, but they should always be covered to preserve them from dust. They are prepared with a greater amount of medium and have more body and often greater brilliancy. The following list of colors will be found indispensable: Scarlet Vermilion: This is a body color and when mixed with lamp black forms a deep brown; mixed with Chinese White it forms a variety of tints which may be shaded with Vermilion.

Carmine: This is the most beautiful transparent Crimson. It requires the addition of Vermilion to make it a body Crimson; with Cobalt and French Blue it makes good violet and purple tones; with Rose Madder transparent and pure carnation and is remarkable for standing better than most of the Lakes.

Cadmium is a good permanent yellow. Lemon yellow is a pale primrose color. Indian yellow is somewhat brown if laid on thickly, but in light washes is brilliant. Mars Orange is a very beautiful color, and Van Dyke Brown is the most useful brown for general purposes. Burnt Sienna inclines to Orange and is a useful shadow color for yellows.

French Ultra Marine mixed with Chinese White forms a good Lilac. Cobalt in combination with Chinese White forms a delicate Azure. Indigo will be found very useful. Indian Purple, Violet Carmine are very rich deep colors.

Emerald Green is a bright green, but difficult to work. It has remarkable power in heightening the effect of other colors when placed close to them. India ink is used for outlines, Lamp Black for covering large surfaces, and Chinese White is invaluable for forming tints with all colors.

The metals of the most importance are gold and silver, preferably in the leaf. For small work shell gold can be used. Silver has the disadvantage of turning black and should not be used unless it can be varnished. If a silver effect is desired it will be better to use Platinum or Aluminum. They can be bought in shells. All kinds of bronzes can be bought but can only be used on large surfaces, where varnish can be put over them to protect them. The adhesive for gilding paper and vellum is water gold size.

We now come to coloring. The colors employed may broadly be divided into two classes, body and transparent. Body colors are those which are solid and opaque, such as Vermilion; and transparent colors such as Carmine. Carmine is converted into a body color by the addition of Chinese White or other strong body color. The advantage of the body color is that it can be applied with less difficulty than the transparent

The Art Amateur

color, and a flatter and purer effect can be produced. Washes of transparent color require more practice and skill before they can be laid down smoothly and evenly, but they are much richer in effect than body colors and are frequently absolutely necessary to heighten the effect of the latter. Before laying on washes of transparent color, and especially blues, it will be requisite if a large surface has to be covered that the paper be first dampened with the sponge and distilled water, or rain water that has stood for a few hours and then been decanted. The same can be done to advantage when using body colors. The majority of colors will work more freely if the paper is kept slightly damp. When the colors require a greater richness a little glycerine may be added to the water. When a large surface has to be covered with a mixed color, sufficient for the

other coat is laid over them. Of course in some cases a good effect may be produced while the ground is quite damp. It will readily be seen that purity and brilliancy of color are of the highest value in illuminating; therefore great attention should be given to a judicious selection of colors that will properly mix, as bad mixtures produce muddy effects.

The following colors will be found to mix well. Vermilion may be lightened with Cadmium or Indian Yellow without losing its warmth. By this same mixture orange can be produced. Vermilion can be darkened to a rich crimson by the addition of Carmine; with Lamp Black it makes a rich brown. Carmine may be heightened to a rich Red with Vermilion. With the addition of Chinese White it forms a variety of rose tints. With blue a purple and with Lamp Black a ma-



A CARVED HALL SEAT. DESIGNED AND EXECUTED BY W. W. DOVE
(The first part, with the description was given in the February issue)

whole space to be covered should be mixed at once as it will be found impossible afterwards to match it with perfect accuracy.

Tints are expressed by the color that is mixed with the Chinese White, and when a small quantity of black is added, which is possible and sometimes necessary with many colors, it becomes a shade of the original color. The laying on and taking up of body colors is best done with a point of the brush. When laying on washes the strokes of the brush should all be in one direction whenever the space will permit. Great care should be exercised in laying the color perfectly flat and regular, and as a rule all colors, and especially body colors, should be quite dry before a wash or an-

room. Rose Madder can be treated in the same way as carmine. Cadmium may be lightened with Lemon Yellow. With Chinese White it makes a straw color. With Vermilion it is made darker. With blues it will form a variety of greens. Other yellows may be lightened with Chinese White and darkened with Cadmium.

Van Dyck Brown and Chinese White will make a stone gray; a Yellow Brown can be produced with India Red and a little Cadmium.

French Ultramarine Blue and Cobalt with Chinese White make many delicate tints. These colors can be darkened with Indigo and Lamp Black. Cobalt with Orange Vermilion makes a neutral tint for shading, with Brown Madder it makes grayish lilac, and



A FIREPLACE CORNER

with Carmine a purple. The latter may be altered to any shade by the addition of Blue or Carmine with Chinese White many tints can be produced.

Emerald Green may be lightened with Yellow and darkened with Blue; Indigo shades this color well. Moss Green is lightened with Yellow and deepened with Ultramarine; Oxide of Chromium with Chinese White forms a light opaque green and a light apple green with Emerald Green.

Russet Red may be made from Indian Red and Carmine; Chocolate may be made of Van Dyck Brown and Carmine, or of Burnt Carmine and Orange Vermilion. Opaque pinks are made by the addition of a little of the following colors with Chinese White: Carmine, Orange Vermilion, Rose Madder or Indian Red.

Black and Chinese White make an ordinary Gray; with Cobalt a pearl gray. Black, White, Cobalt and Rose Madder make silvery grays. Slate grays are formed by the addition of Carmine to Black and White. The formation of all the foregoing combination of colors and tints should be thoroughly studied and practiced before attempting any elaborate piece of work. The harmony and contrast of colors and the law by which colors are regulated must be thoroughly understood. It is only by colors being so placed as to produce what is known as harmony and contrast that good results are obtained. The effect of harmony upon the eye is of a soothing nature, that of contrast an exciting one. In illuminating the latter effect is generally the aim.

There are three primary colors, red, blue, and yellow, and three secondary colors, each of which is formed by mixing two of the above. For instance, orange is formed of red and yellow; green of yellow and blue, and purple of blue and red. To produce perfect contrast a primary color must be put in just such a position with what is called its complementary color. This will be the secondary color formed by the com-

bination of two primaries. To get perfect brilliancy red must be contrasted with green, blue with orange, and yellow with purple. Colors become warmer in tone as they approach orange and colder as they recede toward purple and blue. And as a rule the warmer tones should be used more sparingly than the colder ones, and even when cold extremely vivid colors should be used with caution.

Among the primary colors blue may be used most freely, red next and yellow last. With the exception of orange the secondary colors may be used more lavishly than the primary. The colors formed by the combination of the secondary and primary colors are too dull in effect for common use and should only be used for the minor portions of the work. Harmony is produced by placing those colors which are most nearly akin to each other. For instance, with red, orange and crimson harmonize; with yellow, primrose and orange; with blue, its own shades and tints; green should rarely be used for

its own sake, but rather for that of contrast in heightening the effects of reds and orange.

Gray, black and white and metals will relieve any color that may be placed in contrast. For this reason colors are invariably separated in illuminating by outlines of black or in some styles with black and a hair line of white, some by a white line alone. When excessive brilliancy is required transparent colors may be laid over silver and white may be intensified in the same manner. No illuminating looks well without gold. With its use it will be as well to remember the rule of keeping "Color upon metal and metal upon color," and where the ground work of ornamentation can be formed by it, it should as far as the style followed with permit be employed. In conclusion cleanliness is of the greatest importance. When laying out a design, very faint pencil lines should be made.



A MODERN MORNING ROOM

SELECTION IN HOME DECORATION

BY CARRIE STOW WAIT

It must be a well recognized fact in house furnishing that the first and most important matter to be considered is the background for the belongings. When this problem is fully solved the rest is largely a matter of individual taste. The walls and floors are too often treated apart from their purpose—whether they are to be used as backgrounds or as decorations, and the result is liable to be a failure and inharmonious. You should never divorce these surfaces from the objects that they support. To be conscious of the separation is to admit a failure in the whole effect. All rooms should be so arranged that the restful quality predominates. There is nothing so individual as the taste displayed in our homes.

Keep your walls flat is a safe motto in selection. If

is able to have, or what is possible. If one has good rugs, simple upholstery and some good pictures, keeping in mind the use of the room and its exposure to light, the choosing of color must depend on individual taste. To my mind the most important room in any home is the living-room, whether it be called sitting-room, library or parlor, as in many homes limitations require the "combination-room." This room must possess all the qualities that contribute to the family comfort as well as appeal to its esthetic sense. Better simplicity here than much decoration—something practical but quieting to nerves and tired bodies. In this room stability is essential and simplicity more than desirable. High colorings never give satisfaction in the long run. Peacock greens, vivid blues and brilliant reds do not make agreeable backgrounds, because they predominate, do not blend with other things and can not be controlled. Bare spaces are not undesirable. Too many pictures and too much bric-



AN EMPIRE BEDROOM

you have a north room to consider use a sun-shine color to supplement Old Sol's deficiency. Most living-rooms need brightness, "a dim religious light" being suitable to chapels, churches, or in studios where reflected light is undesirable.

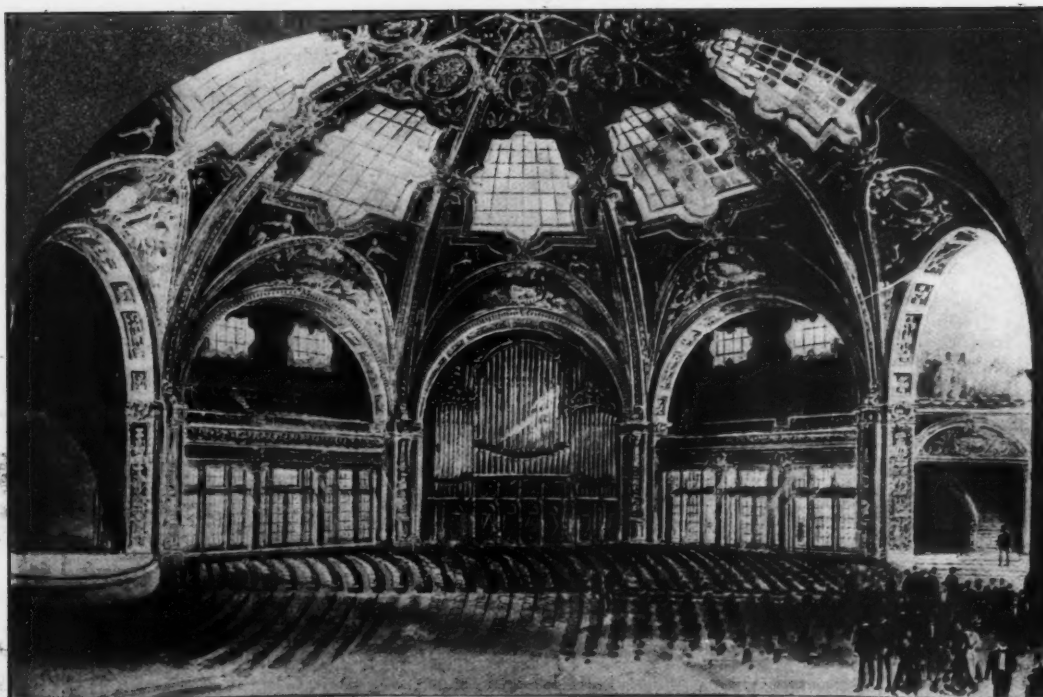
Southern rooms need quiet, cool tones, and grays and greens are effective. The reason that so many artists put canvas or burlaps on their walls is that it is always safe where other colors are to be introduced. If two rooms are small and open into each other a large and airy effect may be produced by covering the walls of both with material of the same color. In the modern apartment where the rooms are the least possible size for use, some of the limitations may be avoided by using simple designs.

In furnishing, the first thing to keep in mind is what one has; the second, what one wants; the third, what one

a-brac may cause mental indigestion and are like an over-dressed person—to be avoided.

Let us suppose that we have a large living-room to furnish. Most city rooms are either square or rectangular, so we shall suppose this bare room to be such. The plaster is white.

We will now consider what we have, for we are not furnishing for the first time. We have gathered some good pictures; a little choice bric-a-brac; have odd pieces of furniture, largely mahogany, and some warm-toned Indian rugs. The fire place has light-blue tiles (we were not consulted), and as we do not wish to have a blue room we must cover the wall, keeping this in mind. The wood work is oak. We are sure that a light Spanish olive will not assert itself in any unpleasant way, and so we decide to have a cartridge paper of this color.



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BIRDSEYE VIEW OF THE **PAN-AMERICAN EXPOSITION** BUFFALO, MAY 1, TO NOV 1, 1901.
 GROUNDS HALF A MILE WIDE, MILE AND A QUARTER LONG — 350 ACRES
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SOME OF THE BUILDINGS FOR THE PAN-AMERICAN
 EXPOSITION AND A BIRD'S-EYE VIEW
 OF THE GROUNDS





THE KERAMIC DECORATOR

Under the direction of Mrs. Fanny Rowell, of the New York Society of Ceramic Arts

THE PAINTING OF TILES

WE have advised you to paint tiles for the home—fireplace, walls, corridors, floors, and tables. On tiles may be placed a wonderful amount of clever work, but listen to our advice about firing them. Of all shapes, tiles are the most difficult to fire without breaking. Suppose you have painted a fireplace in which each six inch tile represents part of the idea, and there are twenty-four tiles to hold together your design. It is an important matter to fire the tiles properly, for if some are broken, or cracked in the firing, it is as much trouble to patch the design with new tiles as to paint a new fireplace.

Some one says: "Everyone by this time knows how to fire." So much has been written about it, yet we know practically that few are experts in firing. The firing that will bring out fine results on French and on German ware may work ruin with Minton tiles.

A teacher who has charge of the Art Department in a Western college spoke to us concerning the firing. China painting will be part of her duties. She is better prepared in other branches of art. There is a kiln in the cellar. She supposes it will have to be used. Who shall fire it? The janitor? She blankly asks: "You just put the china in and turn on the heat?" You might, but you may be sure if you do it just that way that disaster will follow very fast, and repeated firings will only hold the mistakes faster to the china, all ending in most "unmerciful disaster." To tiles particularly would the results be ruinous. Get a double supply of china before you commence firing in that manner, so that you may speedily start to repair damages.

Tiles being flat, and porous (unglazed), at the back, break more frequently than curved china or shapes that have glaze all over. Paint the back of tiles with flux so as to fill in to some degree the porous substance. The glaze on Minton tiles is not so thick as on table china. So flux over the unglazed part is a precaution against breakage.

Tiles should be stilted at the base so that the heat may get all around them, and should be placed in the kiln upright, never flat. Lean against the side of kiln. Place each one on a stilt or on two stilts, raising from the floor of the kiln, but do not stilt one tile against another. A touch to the flat surface may cause a break to extend to the edges from that point, and besides, most tiles have such soft glaze that they will adhere to the stilt, so that a stilt may become fastened to a tile, or in pulling it off, it will leave a dent on the surface of the tile. If tiles should rest directly against the floor or tray of kiln without room for circulation of heat they will be very sure to break. Heat the kiln gradually, very slowly, and arrange to give a light firing, or fill the part of the kiln that fires most intensely with other china, reserving the lightest heat for the tiles.

We tell you to fire slowly, because it is during the heating up of the kiln that breakage of tiles is most apt to occur. Observe caution when increasing the heat. Let it be much more slowly done than usual. An extra hour for the heating of the kiln will not be too much. Arrive at the climax of heat much later than in usual fires. Do not cool the kiln off by opening lids or ventilators. Turn the flame off at the right moment, and let the kiln cool naturally. Sudden air would crack the tiles as surely as it would crack Belleek china.

Before firing any important tiles, test a few sample ones to be sure how much heat they may stand.

A broken tile may be glued together. Glue after the

final firing, and glue muslin on the back to hold it firmly together, but this spoils its commercial value, and, besides, it can not so well be mounted in plaster. The tiles are set in plaster on a rough framework. To make them adhere properly they must be soaked in water and laid in the plaster wet. Glued tiles could not safely be soaked, so the mounting would of necessity be insecure.

If brought safely through one firing the probability is that the tiles will stand as many of the same careful firings as may be necessary. But if in the first firing they show cracks, they have been fired too severely for the material and subsequent firings will surely fire them asunder.

A DECORATIVE HEAD

LAY in the figure with the faintest and most delicate lines of Sepia, mixed one-third with flux. The lines must be very accurate, yet so delicate that they may be obliterated by the painting. The color of the flesh is warm, the hair is represented powdered, with gray shadows. Outline the eyes with gray and brown with the pupils blue, faint, darkened with gray and black. Blend warm shadows tenderly with blond flesh tones. Besides the flesh tone use Pompadour, fluxed, and a very little Ivory Yellow. Shade with blue, black and gray, mixed to a soft shadow tint with warm Pompadour. Outline the mouth with Carnation, shading a little with Deep Red Brown and the nostrils with the same. Keep the shadows of the hair cool, but in the reflected lights use some Finishing Brown. A thin wash of Yellow Ocher may be needed in the flesh tones. Accent the lips in the last firing with a touch of carmine. The cap is a soft shade of Yellow Brown, very light shading to Pompadour; the gown is painted with Pompadour and Carnation, deepened with Deep Red Brown. Paint the fichu with gray shadows, and touch out the design of lace in some parts with white enamels, placed low, and fired very hard to give a pretty glittering effect. Commence the flowers with Pompadour, and indicate leaves with Moss Green, Apple Green and Duck Green. Finish the roses with Carmine. The ribbons on hair and at fichu are of light pink, washed in with Pompadour, and a touch of Yellow, and finished with Carmine.

A blended background extends to the dotted circle of paste. The oval panels are grounded with maroon in the plate represented. Pink would also be very pretty, or a soft, deep green. Paste and gold work are applied over the grounding. Elaborate flat gold work is the decoration of rest of border, and a design is incised with agate burnisher.

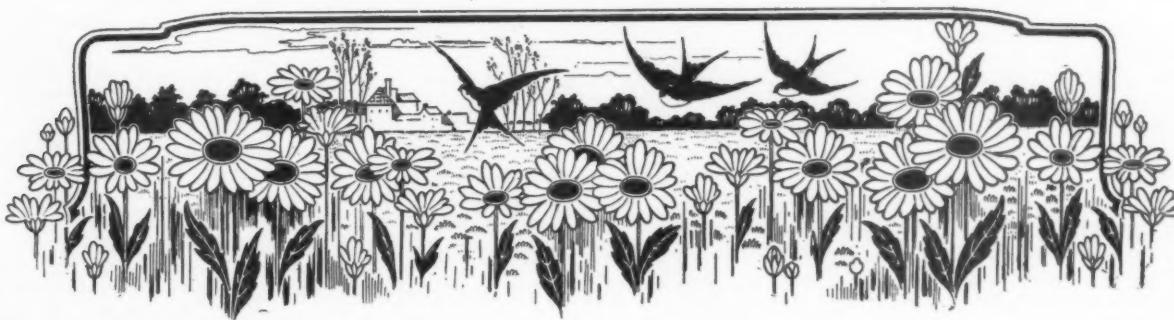
Beneath the flat gold work on border the plate is tinted with a light shade of greenish blue very delicate in tone. Around the line of paste dots the china is left white.

SOME USEFUL HINTS

WHICH colors should be fluxed troubles several of our correspondents. Use an eighth or a quarter of flux with pompadour, rose and carmines. Carnations and Deep Red Brown, when used thinly need same amount of flux as carmines, used heavily they are sufficiently fluxed. Yellows never need fluxing. They glaze highly at a light heat. Some powder colors in grounding need flux, pinks and light blues, pompadour and some of the light greens. Coalport, however, is highly fluxed, and glazes well. There are so many preparations of powder colors, that we advise you to test in the kiln colors grounded on bits of china before you apply them to important pieces. If flux needs to be added to powder colors that are to be dusted, the flux may be well mixed with the powder before sifting on the oily ground, or, after the color has been evenly grounded as a tint on the china, powdered flux may be



PLATE DECORATED BY NELLIE WELSH COCHRANE



DECORATIVE BORDER



HONEYSUCKLE DESIGN BY LOUISE J. C. HANFORD.
AWARDED 1ST PRIZE AT THE BRIDGEPORT KERAMIC CLUB



HONEYSUCKLE DESIGN BY G. G. ALLIS. AWARDED SECOND
PRIZE AT THE BRIDGEPORT KERAMIC CLUB

sifted over it, and brushed off with a brush or with cotton. If a brush is used for this purpose, have it long, thick and soft.

Black used alone should be fluxed, if used thin. Black dusted on is very effective in a design where rich color is used, and when used in such depth as grounded work, it glazes beautifully without flux.

A wash of flux may be put over an entire painting that has glazed imperfectly in firing. Rub powdered flux down with oil, and mix with turpentine, or use flux as it comes from the tube, rubbed down only with turpentine.

The addition of flux to thick color, if used very heavily, may cause it to splutter, and to peel off in firing. Ruby used heavily should not have flux added for this reason, but when used in thin wash needs flux to develop a glaze.

Flux with color, besides glazing it, lightens the tint.

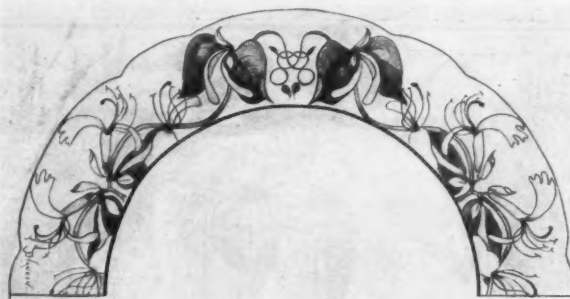
All mineral colors have this quality of flux already mixed with them, or they would not become part of the china when fused.

WORK at home while you study under a teacher. Try to do alone what you have been taught in the studio. You will find difficulties that can be easily explained during the next lesson. Lessons accomplish more than twice as much if practiced at home. Go to the studio with your difficulties fresh in mind, and ask questions with a view to conquering them. Your teacher will appreciate your earnestness. It is worth while to be explicit with one who listens and profits by it. Such simple little things that may be easily remedied mar the results of china painting. You have perhaps had a lesson in applying relief yellow, which is paste, to be covered with gold. It seemed very easy in the studio. The paste was rubbed to the right consistency and applied skillfully with a long liner

in floral shapes, and Louis XIV scrolls. At home it is quite different. The paste will not flow, and the brush will not lay the paste where you intend it should rest. You think it is altogether your fault. It is, partly, but some of the fault lies with the brush. You neglected to wash it when you left the studio, and the delicate hairs are clogged with paste. Besides it has been twisted awry in carrying it with other art materials. If you treat your liner so cruelly you will need a new one each time you work. The most expert paste worker could not get good results with so neglected a brush. It must be perfectly pointed for proper service. After using, wash out the paste in turpentine, and then wash with soap and water, and leave it straight to a fine point. In carrying brushes do not let them lie in the box with tubes of paint, but instead have for them a case made of corrugated paper. Cut the paper a little longer than the brushes, and sew bands across to hold the brushes in place. It is a home-made case that perfectly protects the brushes.

Such simple things as the amount of oil to be put with colors, the amount of turpentine, the way colors are ground, are perplexing unless practiced. Make a note of your failures and ask *why* they happened.

"THOSE ugly conventional decorations." But why "ugly"? Perhaps you refer to a sort of anatomical flower, a conventionalized flower, constructed on certain correct principles, drawn from the natural forms and put together to form a design. It does not belong to any special period, but is the result of elementary study in schools of design. Very good as far as it goes, but not comparing in beauty with true ornament. Study Renaissance designs from a really good production. You will acquire beautiful curves, and graceful, pleasing compositions, and learn how to adapt floral shapes to decoration without the painful anatomy being prominent. The conventional design need not be severe.



HONEYSUCKLE DESIGN BY JENNIE E. HANSON.
AWARDED HONORABLE MENTION AT THE
BRIDGEPORT KERAMIC CLUB

The Art Amateur

PANSIES IN MINERAL COLORS

BY E. AULICH

LAY in the light pansies with Ivory and Albert Yellow, making the petals toward the center of the deepest tones of yellow; paint the top petals with lavender colors; also blend in some violet or lavender on the edges of each yellow petal. For the dark pansies use Banding Blue and Deep Purple, with Black. Paint the lower petals of the pansy drooping down on the left with Pompadour, and the other leaves with Deep Purple and

on the edge, and wash a little lavender on each light pansy. Paint the top petals of the pansy on the left side, entirely lavender. Wash in the dark one with ultramarine Blue and a little Crimson Lake. Shade with Black. Paint the flower bending down to the left first with Vermilion for the lower leaves and the top petals of Royal Lake and Black. For the centers of the pansies, the little faces, use Yellow Ocher with a touch of green. Indigo and Chrome Yellow mixed gives a grayish green for leaves. For darker shades use Olive Green and Sepia, also Brown. Wash in the background with Cobalt Blue, adding a little Prussian Blue and in the nearer tones, Yellow Ocher.



PANSIES. FROM A DESIGN BY EDWARD AULICH

Meissen Violet. Shade with Black when finishing for the second firing. Mix greens for the leaves. Light Blue Green, and Lemon Yellow, Olive Green and Yellow Brown. Use Brown Red, and Finishing Brown for the darkest leaves. For the background use Ivory Yellow and Flesh Red. Blue Green, Dark, and Carmine Purple mixed, gives good shadow effects.

PANSIES IN WATER COLORS

Wash in the light pansies in the group with Yellow, giving the deepest yellow to the lowest pansies. Leave the center pansy as light as possible, only blend lavender

BACKGROUNDs dusted on twice give more opaque result than a simple grounding of powdered color.

LUSTERS over common earthenware pottery give exquisite colors. Select a pitcher or bowl of symmetrical shape, apply a coating of luster, or combine several lustres by letting them blend roughly. Where the glaze of the earthenware is imperfect there will be a dull effect of luster. Dark green over yellow or dark pottery, with a second firing of yellow luster will give splendid color and make a common pitcher as beautiful as it is useful.

The Art Amateur



FROM A DRAWING BY PERCIVAL B. NASH. PUPIL OF THE
NEW YORK SCHOOL OF ILLUSTRATING

THE NEW YORK SCHOOL OF ILLUSTRATING

THE New York School of Illustrating was started a little over two years ago to fill the demand for a school in which illustrating was taught exclusively and completely in all its details, so that graduates might be prepared to immediately enter upon the work of illustrating. In connection with it a correspondence school was also undertaken.

The idea of art taught by correspondence seems to many so incongruous that they dismiss it at the first thought as unworthy of consideration. When it is considered, however, that there are thousands of people all over America who have great talent and who could not be reached in any other way, the vast usefulness of a practical method of teaching in this manner can at once be appreciated. Criticism is the vital and essential part of all good art instruction. This method of instruction,

added to the lectures given on subjects allied to draftsmanship are the principal means of teaching in the best art schools. There is no reason why typewritten lectures and criticisms on work performed from Nature would not be of the utmost assistance to earnest students.

Realizing these facts, Mr. Charles Hope Provost commenced to experiment in this direction about nine years ago. He was at that time working very extensively for "Life" and "Truth," and notwithstanding the fact that his pictures were making a popular "hit" and all that that means in the way of pecuniary reward, he became so interested in the subject of teaching by mail that he virtually abandoned illustrating for a while to experiment as a mail correspondence teacher. The first student he taught in this way was Mr. J. Marion Schull, who later became a contributor to THE ART AMATEUR. Mr. W. S. Rice, another student of his at this period, also made many drawings for THE ART AMATEUR. Of course, Mr. Provost's first instructions were in the nature of experiments, but later on when he found out the vast practical possibilities he succeeded in training many strong draftsmen. After his correspondence class became well under way his unfilled commissions for illustrative work had accumulated to such an extent that he was obliged to partially abandon his correspondence teaching. Nearly three years ago, however, he associated himself with Mr. Curran and they together founded the school which is to-day known as The Correspondence School of Illustrating.

Of course, correspondence instruction can never take the place of working from a good model in a properly lighted studio, surrounded by the inspiring presence of others working with the same end in view, but as a substitute method for those who can not attend a regular art school the plan has been found practical. Various daily papers in inland towns are paying good salaries to artists who have no art school training except that gained by the correspondence method. Many years ago Ruskin strongly favored this method of teaching for those who could not place themselves in touch with a good school, and even went so far as to strongly recommend an English artist who had a correspondence class. It is probably true, however, that the Correspondence School of Illustrating is the first one to realize the practical possibilities of this subject. This is a new development in art education that would have been impossible before the mails were so cheap and certain as they are to-day. It is a distinctly modern development and one that is made all the more in touch with present day needs, because it specializes on the subjects of illustrating and applied design.

Americans have the commercial instinct strongly developed and realize that art which pays is usually good art, and that nowadays clever workers in any branch are not at a loss for an audience. The present trend is



PEN DRAWING BY A PUPIL OF THE NEW YORK SCHOOL OF
ILLUSTRATING

The Art Amateur

strongly in the direction of illustrative work. The greatest artists do not consider it beneath them to work for



WASH DRAWING BY A PUPIL OF THE NEW YORK SCHOOL OF ILLUSTRATING

reproduction and we no longer hear the claim made that working for the press is not "serious" work. For these reasons illustrating has become an extremely popular field of endeavor. Even the most conservative art schools which a few years ago were conducted on the idea that illustrating was not a separate subject, but merely painting in black and white, have now regular classes in illustrating. These classes are taught by expert illustrators. The Correspondence School of Illustrating has gone quite deeply into the subject of working for the daily press. A newspaper artist must above all things be able to "chic" work very rapidly without a model. This is in direct opposition to the creed of the conservative art schools, but it is of practical and vital importance to one



PEN DRAWING BY A PUPIL OF THE NEW YORK SCHOOL OF ILLUSTRATING

who would do acceptable daily-paper work, and for this reason is a part of the regular instruction in this school. Then, too, there are many technical processes used by illustrators which the students are here carefully taught.

In the personal classes last year Mr. M. De Lipman, for a long time art editor of the *New York Journal*, gave instruction in applied newspaper work. Mr. Provost taught illustrating and wall paper designing. Other instructors were Miss Zimmerman and Mr. Archie Gunn, whose clever newspaper work and theatrical posters have gained him so much favorable attention. This year Mr. Provost and Mr. Harry Roseland are the instructors, and Miss Zimmerman is the assistant instructor. A walk through the classrooms show a number of strong students, and while the school is still in its infancy it would seem that it has achieved a distinct place for itself.



CHARCOAL DRAWING BY A PUPIL OF THE NEW YORK SCHOOL OF ILLUSTRATING



CHARCOAL DRAWING BY A PUPIL OF THE NEW YORK SCHOOL OF ILLUSTRATING

CORRESPONDENCE

THE charming sofa cushion which we illustrate on this page is a piece of Japanese work. It was in the collection of choice embroideries, which Mr. Bunkio Matsuki, of Boston, recently exhibited at the Waldorf-Astoria. The design is the iris, and the coloring the natural shades—purple for the flowers and green for the leaves. The background is of salmon-pink satin. The backing and cord are of dark green, the same shade as the leaves.

J. L.—To make a wax finish, mix together, with heat, white wax and spirits of turpentine to the consistency of thick paste; when cold, apply it to the work with a rag; rub on heavily so as to fill the pores of the wood; remove all wax from the surface with a wooden scraper made in the shape of a carpenter's chisel; smooth off with a bunch of soft rags by rubbing hard and quick for a few minutes; finish with a little French polish applied with a cotton pad. For table tops and all large flat sur-

thick piece of soft wood, say pine, and draw on it a serrated leaf boldly veined. You trace the pattern with a narrow chisel pressed straight downwards, an operation termed stabbing, or run a sharp dented pattern wheel along the edges, then make over the indents with a slightly curved groove. The finger of the left hand guides your tools.

S. A. A.—A valuable plastic material for ornamental and other purposes: Five parts of sifted whiting are mixed with a solution of one part of glue, and on those two being well worked up into a paste, a proportionate quantity of Venetian turpentine is added, in order to prevent brittleness; a small amount of linseed oil is also put with the mixture, to obviate its clinging to the hands, and the mass may be colored by kneading in any color that is desired. The substance thus formed may be pressed into shapes and used for the production of bas-reliefs and other figures, and may be likewise worked by hand into models—the hands to be rubbed with linseed oil, and the mass to be kept warm during the process. On becoming cold and dry, which takes place in a few hours, it is as hard as stone.



AN EMBROIDERED SOFA CUSHION. JAPANESE WORK

faces, allow the wax to remain on, and finish with a warm iron by passing it lightly and quickly over the work until the wax is made smooth and the surface is sufficiently polished. This is not considered a desirable finish, as it is not durable, and water spots it very easily.

ROMAN mosaics are comprised of prisms of colored glass of various size and shape, also of coarse and fine threads of composite glass. A hollow plate is filled with plaster of Paris and on this the design is traced. Few tools are used, the chief of these being small hammers for cutting the cakes and pincers for placing them. Portions of the design in plaster of Paris are successively scooped out from the box, and the pieces are attached by mastic. In Venetian mosaics the glass is tessera or other squared shape. In a third kind of mosaic work, the in-laid substance consists of porcelain and burnt clay, generally in tessera, and admirably adapted for paving and wall decoration. Some cleverly designed metallic inlays have been applied to hearths. Mosaics allow of good contrasts, as between bright surfaces and subdued woods. A circumstance favoring the application of metal work in cloisonné, pearl, composite glass, and other inlays other than wood, is that curved chisels are the chief instruments. For initiation you select a small and

T. I. B.—The jewelers of Turkey, who are mostly Armenians, are said to have a singular method of ornamenting watchcases, etc., with diamonds and other precious stones, by simply gluing or cementing them on. The stone is set in gold or silver, and the lower part of the metal made flat or to correspond with that part to which it is to be fixed. It is then warmed gently and the glue applied, which is so very strong that the parts thus cemented never separate. This cement, which will firmly unite bits of glass and even polished steel, and may, of course, be applied to a great variety of useful purposes, is thus made: Dissolve five or six bits of gum mastic, each the size of a large pea, in as much alcohol as will suffice to render it liquid; in another vessel dissolve as much isinglass, previously a little softened in water (though none of the water must be used), in good brandy or rum, as will make a two-ounce vial of very strong glue, adding two small bits of gum galbanum or ammoniacum, which must be rubbed or ground until they are dissolved. Then mix the whole with a sufficient heat; keep the glue in a vial closely stopped, and when it is to be used set the vial in boiling water. To avoid the cracking of the vial by exposure to such sudden heat, use a thin green glass vial, and hold it over the steam for a few seconds before immersing it in the hot water.

R.—To paint La France roses choose a paper which is rather rough in texture, and this should be well stretched. Begin by drawing, in outline only, the principal roses, buds, and leaves, carefully locating their stems. Use for this a finely pointed, rather hard lead-pencil. Wash in at first a general effect of background, leaving the details until the whole paper is covered. The colors needed for suitable background are as follows: Cobalt, Yellow Ochre, Rose Madder, and Sepia for the local tone, adding in the shadows and deeper touches washes of Lamp Black and Light Red. Wash in a local tint of warm, soft pink for the roses and buds, and when this is dry add the smaller details, proceeding in the following manner: The general tone of light pink is made with Rose Madder, a little Yellow Ochre, a little Sepia, and a very little Lamp Black. For the high lights mix a thin wash with Vermilion, Rose Madder, and a very little Pale Cadmium. If a qualifying tone is needed, add a little Sepia. The shadows are boldly washed in with a tone made from mixing Rose Madder, Lamp Black, a little Sepia, and a little Light Red.

In painting the green leaves, mix for the local tones Antwerp Blue, Cadmium, Burnt Siena, and a little Lamp Black. In the shadows of these leaves, where the tone is very cool, substitute Cobalt for Antwerp Blue; and where the reflected lights occur, run in a delicate purple tint made with Lamp Black and Rose Madder, adding a small quantity of Pale Cadmium in parts. The stems should be carefully drawn in with a finely pointed sable brush. The colors needed here are Sepia, Yellow Ochre, Rose Madder, with a little Lamp Black and Burnt Siena in the deeper touches of shadow.

Take out the thorns from the background with a piece of thick blotting-paper cut to a point, and run over them later a wash of Sepia, Rose Madder, and Cobalt. Keep the colors crisp and delicate throughout.

R. H.—The term "finish," which some people suppose signifies elaboration, may be very liberally interpreted. A picture might be finished from one painter's point of view, while for another it would be but half done; much depends, therefore, upon an artist's individual conception of a subject, and his ability to carry on the work further.

The safest rule for the student to follow here is a very simple one: Stop when you feel you have done all that you know how to express upon the canvas before you. To go beyond this involves the necessity of drawing upon the imagination to a certain extent, and your work becomes insincere, and consequently valueless.

B. B.—All brushes that are used for oil must be carefully washed out first by agitating the brush in a vessel of turpentine, then drying it with a cloth; to further cleanse them they should be washed with soap and water. Do not scrub or bend the hair unnecessarily; give the soap time to amalgamate and destroy the oil in the paint; dry so that the hair remains straight. All soft hair brushes when not constantly in use should be dipped in gum-water to keep the hair straight, and packed away in a tin box.

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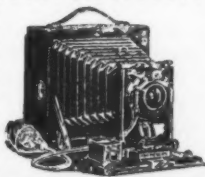
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Y. L.—In pen work for reproduction, you should invariably draw with jet black ink upon smooth white paper. Use no wash. Allow for reproduction by keeping all parallel lines open, that is to say at regular distances apart. Remember, that the poorer the paper on which your work is to be printed, and the more rapid the printing is to be, the fewer and more simpler must be the lines in your drawing, for in reduction by the photo-engraving process, parallel lines in shading have a tendency to run together and thicken, often altering the tone entirely of the original work.

R. R. J.—The high light of the sky is the brightest color used; for instance, a sunset of cadmium and white, shaded into gray tones, will give us a high light of cadmium and white for the brightest tone to be used all through the painting. The tops of buildings or fences, of trees—in fact, any spot or object on which the sun would strike—has for its high light the sky tint. The foliage also is tinged where the sun's rays fall directly upon it. The reason the lightest part of the sky should be painted first is, that the same brush can be used in going from light to dark, but never from dark to light; just a trifle of blue or black in a brush will change the tone of your bright hues, and they should always be kept clear.

D. T.—Paint still water straight across the picture, using a flat bristle brush. Do not use too many short strokes, or you will have a patchy look. Wipe the brush often; in this way you will keep the color clear. Work on reflections while the paint is wet, so that they will blend one into another.

W. H.—An excellent plan in posing a child for a half or full length portrait is to make a quick sketch of the general effect of the whole scheme, including pose, light and shade, and color; in fact, some artists are in the habit of making several experimental studies in this manner, each representing some different aspect of the sitter, before deciding finally on that which shall be the most available for the portrait. The costume of a child, and the part it will take in composition of line and color, is a subject worthy of serious consideration, affording, as it may, so many opportunities to the painter; for if the little personality to be portrayed should prove plain and unbeautiful in itself, by the painter's act a picture may be



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produced which shall be both beautiful and attractive; and it is with this aim in view that the portrait painter should set about his task. Above all things, commonplace arrangements should be eliminated from the composition; so much that is interesting and picturesque may be introduced into the dress of a boy which must be sacrificed in the more severe lines of a man's conventional habiliments.

A TRIP to California at this season of the year is particularly delightful over the Iron Mountain Route of the Missouri Pacific Railway. You pass many places of great natural and historic interest. Osawatomie, the scene of John Brown's latest battle, Denver, Colorado Springs, Pike's Peak, the Grand Cañon of the Arkansas, Salt Lake City, with its Mormon Temple, etc.

F. C.—A good medium for distemper painting can be made with equal quantities of common bar-soap, light colored blue and alum. Each is to be dissolved separately in boiling water, strained, and the alum solution to be added to the other two, little by little, to prevent too much effervescence. It can be thinned with clear water to the proper consistency. This size is to be put on plentifully before painting. The colors are to be first mixed with water to the consistency of cream before adding the size or medium. Excellent tints for distemper painting may be made as follows: For pink, take Lake and Paris White, or Zinc White; for gray, add Ultramarine (artificial) and Black to White; for Sage Green, add Antwerp Blue and Yellow Ochre to White; for Olive Green, add Yellow Ochre and Black to White.

E. G.—The whole secret of coloring an autumn scene lies in keeping the tones warm; a very little cold blue green may ruin all the soft beauty of an otherwise fine painting. Red added to the greens makes them warmer and richer in effect. Scumbling different parts of a picture, after the paint is dry, often gives the hazy effect which is wanted in a view of this kind. Many autumn scenes require more than one scumbling to make the object's indistinct in the distance. Never put two red trees together, but have contrasting colors; the rule is a dull brown or green tree, then a bright one. By arranging in this way one enhances the effect of the other.

MR. H. T. WILHELM, the founder of the late firm of Wilhelm & Graef, has his place of business at 1122 Broadway. Among the attractive and unique designs in China and Glass are to be noted the Colonial ones done in gold. The dinner services include many styles from the simplest to the most elaborate, with fish and game services to correspond. The prices are remarkably low. The samples of cut glass are of an exceptionally fine quality and in a variety of designs. Among other attractive features are the painted dinner cards with natural flowers. Orders are received for these in any style desired.

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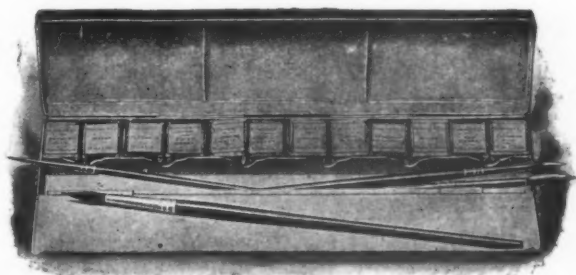
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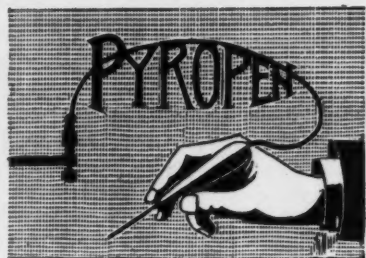
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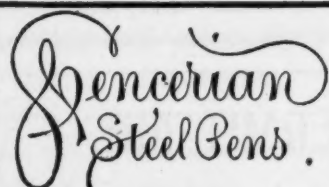
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(For finished design, see the body of the magazine. The first panel and description were given in February issue.)

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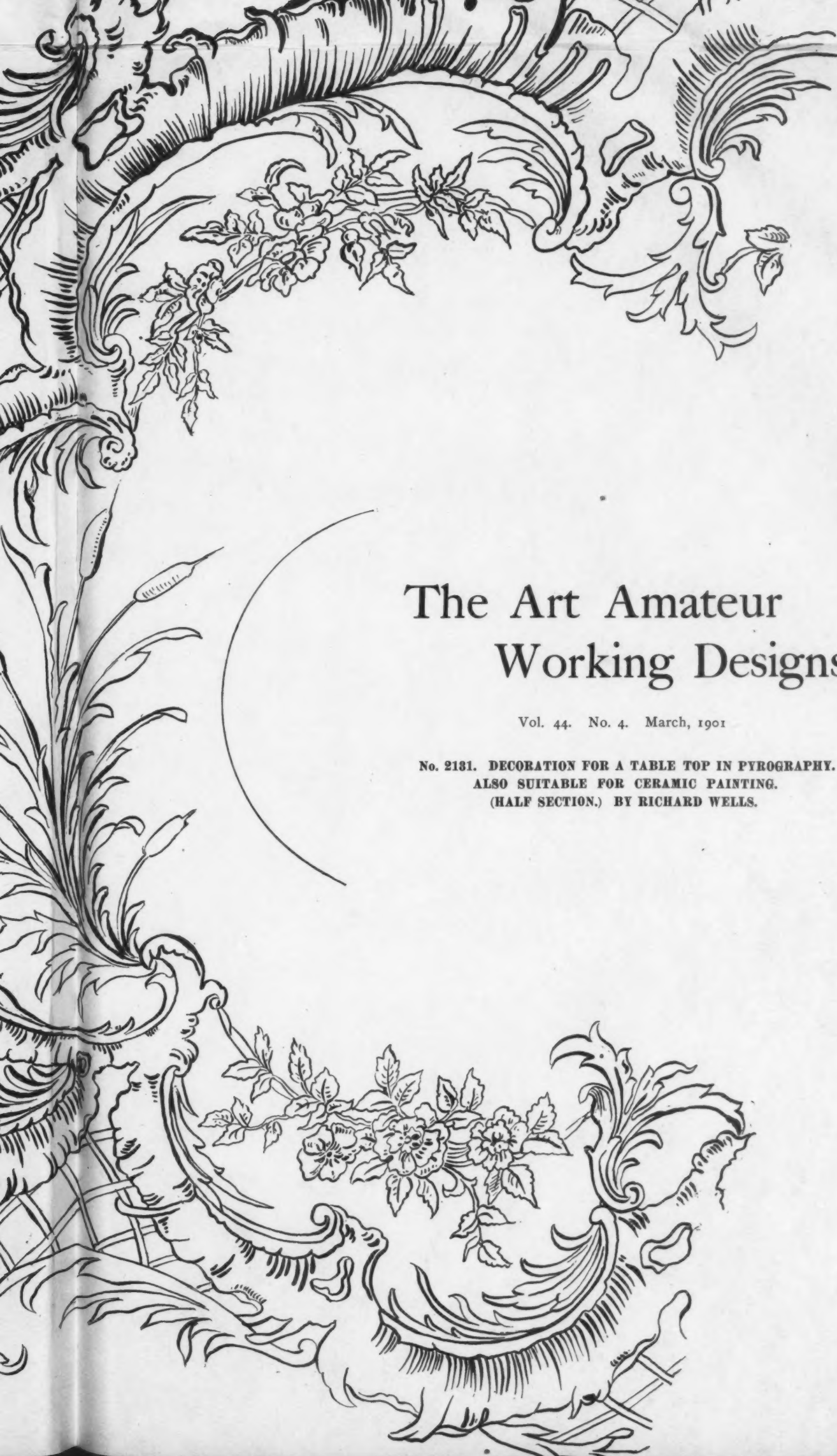
Vol. 44. No. 4. March, 1901



No. 2129. PANEL FOR THE FRONT OF THE CARVED HALL SEAT







The Art Amateur Working Designs

Vol. 44. No. 4. March, 1901

No. 2131. DECORATION FOR A TABLE TOP IN PYROGRAPHY.
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